

# PRODUCTIONS

*im häuslichen Freundschafts-Kreis*

*für die*

## FLÖTE

*mit Begleitung des*

### Pianoforte

*gesetzt von*

## Ant. Diabelli.

*N.º 21*

*129<sup>tes</sup> Werk.*

*N.º 950.*

*Eigenthum der Verleger. Eingetragen i. d. Vereinsarchiv.*

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WIEN, bei A. DIABELLI et COMP.

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Allegro  
vivace.

Andante.

Tempo Imo.

PIANOFORTE.

3

The musical score consists of eight systems of staves. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *1* (first ending). The second system continues the piece with similar notation and includes a *cresc.* (crescendo) marking. The third system features a *cresc.* marking and a *1* marking. The fourth system includes a *cresc.* marking and a *1* marking. The fifth system includes a *cresc.* marking and a *1* marking. The sixth system includes a *cresc.* marking and a *1* marking. The seventh system includes a *cresc.* marking and a *1* marking. The eighth system includes a *cresc.* marking and a *1* marking.

This page contains eight systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The piece features a variety of musical elements, including sixteenth and thirty-second notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *molto*, and *mf* (mezzo-forte). The notation includes many beamed notes, suggesting a fast tempo. There are also some asterisks and a circled 'x' in the first system, possibly indicating specific performance instructions or editorial markings. The piece concludes with a double bar line and a final chord in the eighth system.

The image shows a page of piano music, likely from a 19th-century manuscript. It consists of eight systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a style characteristic of the Romantic era, with frequent use of chords and arpeggios. Dynamic markings include *p* (piano), *f* (forte), and *cresc.* (crescendo). The piece ends with a double bar line.



PIANOFORTE.

This page contains eight systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble staff and a bass staff. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble staff and the rhythmic accompaniment in the bass staff. The third system introduces a new melodic line in the treble staff and a new rhythmic accompaniment in the bass staff. The fourth system continues the melodic line in the treble staff and the rhythmic accompaniment in the bass staff. The fifth system introduces a new melodic line in the treble staff and a new rhythmic accompaniment in the bass staff. The sixth system continues the melodic line in the treble staff and the rhythmic accompaniment in the bass staff. The seventh system introduces a new melodic line in the treble staff and a new rhythmic accompaniment in the bass staff. The eighth system continues the melodic line in the treble staff and the rhythmic accompaniment in the bass staff. The piece ends with a final chord in the treble staff and a final note in the bass staff.

Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The piece is marked *Andol.* (Andante) in the third system.

PIANOFORTE.

The image shows a page of piano music for a single instrument, featuring eight systems of staves. Each system consists of a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble staff with a complex melodic line and a bass staff with a simpler accompaniment. The second system begins with a 'cresc.' (crescendo) marking. The third system continues the melodic development. The fourth system shows a more rhythmic accompaniment in the bass. The fifth system is marked 'Piu mosso' (faster). The sixth system features a 'f' (forte) marking. The seventh system continues the melodic line. The eighth system concludes the piece with a double bar line. The page is numbered '7' in the top right corner.

# Produktionen.

## Periodisches Werk für Flöte und Pianoforte.

| Heft.  | fl. kr. | Heft.  | fl. kr. |
|--|---------|--|---------|
| 1. Mercadante. <i>Cavatine</i> : (Alma grande) . . .   | 45      | 32. ——— <i>Detto</i> . Duett: (Seh' ich recht, es ist mein Weib) Chor und Tanz . . .   | 45      |
| 2. Carafa. <i>Ariette</i> : (O cara memoria) mit Variationen von Winter . . .  | 45      | 33. ——— <i>Detto</i> . Barcarole, Cavat. und Duett: (O Gott, wo bin ich) . . .   | 45      |
| 3. ——— <i>Cavat: alla Polacca</i> : (Ich soll euch Liebe schenken) und: (Nel cor più non mi sento) mit Variationen . . .                         | 45      | 34. Auber. <i>Die Braut</i> . Favorit-Stücke . . .   | 45      |
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| 6. ——— <i>La gazza ladra. Cav.</i> : (Di piacer mi balza il cor) . . .   | 45      | 38.39.40. ——— <i>Norma</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .   | 1       |
| 7. ——— <i>Detto Cav.</i> : (Vieni fra queste braccia) . . .  | 45      | 41.42. Donizetti, G. <i>Belisario</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .  | 1       |
| 8. ——— <i>La Donna del Lago</i> . Rondo mit Var. . .   | 45      | 43.44. ——— <i>L'Elisir d'amore</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .   | 1       |
| 9. ——— <i>Detto. Arie</i> : (Ah si pera) und <i>Cav.</i> : (O mattutini albori) . . .  | 45      | 45. Bellini, V. <i>La Sonnambula</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .   | 1       |
| 10. ——— <i>Armida</i> : Schlussgesang mit Variat. und Duettino . . .   | 45      | 46. ——— <i>Detto</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .   | 1       |
| 11. ——— <i>Der Barbier von Sevilla. Cavat.</i> : (Una voce poco fa) und <i>Cavat.</i> : (Ecco ridente il cielo) . . .                            | 45      | 47. Mozart, W. A. <i>Don Juan</i> . Ouverture . . .  | 1       |
| 12. ——— <i>La Donna del Lago. Cav.</i> : (Elena! o tu ch'io) und <i>L'Italiana in Algeri. Cavat.</i> : (Soffri o cor) . . .                      | 45      | Donizetti, G. <i>Linda di Chamounix</i> . . .  |         |
| 13. Bellini, V. <i>Il Pirata. Arie</i> : (Tu vedrai) u. <i>Cav.</i> : (Nel furor delle tempeste) . . .   | 45      | 48.49.50.51.52. ——— 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> , 4 <sup>te</sup> , 5 <sup>te</sup> Potp. a . . .  | 1 15    |
| 14. ——— <i>Detto. Arie</i> : (Straziar l'amato oggetto) u. <i>Cav.</i> : (Per te di vane lagrime) . . .  | 45      | 53. Verdi, Gius. <i>Nabucodonosor</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 15    |
| 15. ——— <i>Detto. Arie</i> : (Si vincemmo) u. <i>Cavat.</i> : (Ah come rapida) . . .   | 45      | 54.55. ——— <i>Detto</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 15    |
| 16. Paccini. <i>L'ultimogiorno di Pompei. Arie</i> : (Alfingoder) u. <i>Cav.</i> : (Su questa man concedi) . . .                                 | 45      | 56. Schubert, Fr. <i>Lieder. Erste Abtheilung</i> . . .  |         |
| 17. Bellini, V. <i>Il Pirata. Arie</i> : (Col sorriso d'innocenza) u. <i>Cav.</i> : (Lo sognai) . . .  | 45      | 1. Der Wanderer. 2. Wanderers Nachtlied. 3. Fischerweise. 4. Morgenständchen. 5. Der blinde Knabe. 6. Der Schmetterling. 7. Lob der Thränen. 8. Der Alpenjäger. 9. Aneine Quelle . . . | 1 15    |
| 18. Raimondi. <i>Argia. Cav.</i> : (Al fianco al mio tesoro) u. <i>Melodie des Liedes</i> : (Nimm diess kleine Angedenken) v. Ad. Gyrowetz . . . | 45      | 57. ——— <i>Lieder. Zweite Abtheilung</i> . . .   |         |
| 19. Nicolini u. Zingarelli. <i>Cav.</i> : (Or cheso i vicino a te) u. <i>Cav.</i> : (Ombra adorata) . . .  | 45      | 10. Hymne an die Jungfrau. 11. Die Farelle. 12. Frühlingsglaube. 13. Das Wandern. 14. Wohin! 15. Morgengruss. 16. Im Haine. 17. Der Neugierige. 18. Ungeduld . . .                     | 1 15    |
| 20. Pacini u. Rossini. <i>Cav.</i> : Didone abbandonata) a. Niobe, u. <i>Preghiera u. Canzonette aus Othello</i> . . .                           | 45      | 58. Balfe, M. W. Ouverture zur Oper: <i>Die vier Haimonskinder</i> . . .   | 1       |
| 21. Auber. <i>Die Stumme von Portici</i> . Ouverture . . .   | 45      | ——— <i>Die vier Haimonskinder</i> . . .  | 1       |
| 22. ——— <i>Detto</i> . Introduction u. Arie der Elvire . . .   | 45      | 59.60.61.62. ——— 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> , 4 <sup>te</sup> Potp. a . . .   | 1 15    |
| 23. ——— <i>Detto</i> . Guarache und Bolero . . .   | 45      | Donizetti, G. <i>Marie, die Tochter d. Regiments</i> . . .   | 1 15    |
| 24. ——— <i>Detto</i> . Trauungszug, Fischer-Chor, 1 <sup>te</sup> Barcarole und Chor . . .   | 45      | 63.64.65. ——— 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 15    |
| 25. ——— <i>Detto</i> . Marktchor, Tarantelle u. <i>Preghiera</i> . . .   | 45      | Flotow, Fr. <i>Alessandro Stradella</i> . . .  | 1 15    |
| 26. ——— <i>Detto</i> . Schlummerlied, Cav. u. 2 <sup>te</sup> Barcarole . . .  | 45      | 66.67.68. ——— 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 15    |
| 27. Herold. <i>Zampa, od. die Marmorbraut. Ouvert.</i> . . .   | 45      | Nicolai, O. <i>Die Heimkehr des Verbannten</i> . . .   | 1 15    |
| 28. ——— <i>Detto</i> . Introd: Cavat: Chor und Lied . . .  | 45      | 69.70.71. ——— 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 15    |
| 29. ——— <i>Detto</i> . Romanze, Terzett und Quartett . . .   | 45      | 72. <i>Schwedische Volkslieder</i> , ges. v. Jenny Lind . . .  | 45      |
| 30. ——— <i>Detto</i> . Trinklied u. Finale des 1 <sup>ten</sup> Acts . . .   | 45      | 73. Verdi, G. <i>Ernani</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 15    |
| 31. ——— <i>Detto</i> . <i>Preghiera. Arie</i> : (Man gehorcht mir überall) Schifferlied u. Serenade-Chor . . .                                   | 45      | 74.75. ——— <i>Detto</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 15    |
|  |         | 76. Fünf Märsche . . .   | 1       |
|  |         | 77. Wallace. <i>Maritana</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .   | 1 15    |
|  |         | 78.79. ——— <i>Detto</i> . 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 15    |
|  |         | Titl, A. E. <i>Das Haus theater der Nymphen</i> . . .  | 1 15    |
|  |         | 80.81. ——— 1 <sup>te</sup> und 2 <sup>te</sup> Abtheilung. a . . .   | 1 15    |
|  |         | Donizetti, G. <i>Lucia di Lammermoor</i> . . .   | 1 30    |
|  |         | 82.83. ——— 1 <sup>te</sup> , 2 <sup>te</sup> Potp. a . . .   | 1 30    |
|  |         | 84.85. ——— <i>Lucrezia Borgia</i> . 1 <sup>te</sup> , 2 <sup>te</sup> Pot. a . . .   | 1 30    |
|  |         | Meyerbeer, G. <i>Der Prophet</i> . . .   | 1 30    |
|  |         | 86.87.88. ——— 1 <sup>te</sup> , 2 <sup>te</sup> , 3 <sup>te</sup> Potp. a . . .  | 1 30    |